

PRACTICE EXERCISES. SAMPLE READING PAPERS

SAMPLE READING PAPER 1

TASK 1

You are going to read some reviews of world music. For questions 1-12, choose from the reviews **A-F** as in the example. The reviews may be chosen more than once.

Which CD album...

- should benefit from a revival in some African sound?
- includes music that has been written by the artist or artists?
- has an impressive sound despite some slight technical defects?
- is produced by someone with diverse business interests?
- features artists who are rarely heard outside their own culture?
- is better organised than other albums of its type?
- is influenced by the artist's multicultural upbringing?
- has packaging which provides useful information?
- was well received by critics when it was first released?
- demonstrates a talent for performing in front of an audience?

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Which artist or group...

- is praised for a consistently dynamic performance?
- makes good use of instruments not normally associated with the type of music?
- is said to show great musical potential?

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WORLD MUSIC

The best new CD releases from round the world are reviewed by Daniel Connolly

A) Jali Roll (revisited + 1)

In 1989, two West African masters of the kora sound teamed up with a group of English musicians to record an album that was commended in the British music press and was a big hit in their home country. Now is certainly the right time for its rediscovery, with the renewed interest in kora music following releases by the likes of Toumani Diabate. What a hidden treasure this album is; Dembo Konte and Kausu Kuyuteh sing and play a mixture of traditional

songs and their own compositions, supported by a fine musical backing. The sound is primarily West African, with the unlikely but successful addition of accordion, trumpet and slide guitar. This is an early experiment in cross-cultural music that deserves a second hearing.

B) The Music of Mali

A fine collection of top-notch tracks by the stars of this musical nation. Putumayo is a US label with a forte for innovative compilations, backed up by intelligent sleeve notes (the latest crop includes Jamaica, Gypsy Caravan and Cajun). My favourite tracks are those which showcase top-flight artists who have made this music so popular across Europe. As well as established stars such as Khaled and Natacha Atlas, there are some excellent tracks from singers less celebrated outside the Arab-speaking world. Highly recommended.

C) Salsa Afro Cubana

Cuban born Osvaldo Chacon trained as a teacher in Havana, but found music to be his true vocation. Rather unusually, he moved to London in 1997, formed a group and dedicated himself to salsa timba – a heavier and more varied style of salsa with an irresistible dance beat. With these eight self-composed tracks, the young Cuban proves himself to be someone to keep a close eye on for talent.

D) Band of Gypsies

This exciting group has a formidable reputation as a live act, and this album of tracks recorded over three concerts in their native Bucharest goes some way to showing why. It's a non-stop musical whirlpool, punctuated by odd moments of gentle recovery, before setting off again on the merry-go-round of gypsy reels and rhythms. Ironically, after a decade of international success, these concerts were the first in the city, but judging from these performances, they should soon be making as much of a mark there as they have elsewhere. Some live albums suffer from inferior recording, but the raw intensity of the music here makes up for the lack of studio polish.

E) Próxima Estación: Esperanza

Following up the four-million-selling *Clandestino*, this magazine's record of the year, is no mean feat. The former front man of the indefinable anarchic French rock band *Mano Negra*, Manu Chao has now created an individual style, reflecting his mixed ethnic background and the sounds he has collected on his travels in Latin America.

Next Station: Hope, as the album title translates, is very much a continuation of *Clandestino* in terms of music style and themes, with the songs gently flowing into each other, accompanied by a stream of everyday sounds. At the heart are Manu's melodic tunes sung in a mixture of French, Spanish and English, though the music has more of a Caribbean feel to it this time, with reggae rhythms abounding. Not as groundbreaking as *Clandestino*, but a satisfying part two for Manu Chao fans.

F) Arabesque 2

This is the second wonderfully crafted collection of Arabic-influenced music put together by Algerian Mourad Mazouz, aka Momo (not to be confused with the band of the same name; he is in fact owner of, and inspiration behind, popular restaurants in London and Paris). While most compilations sound like a disparate collection of tracks, *Arabesque 2* is an entity in its own right, with a groove that flows throughout, uniting the songs and instrumentals as if they were recorded as one. Songs from fairly well-known artists, such as Khaled and Rachid Taha, are combined with sublime offerings from unfamiliar names. This is a must-have title.

TASK 2

You are going to read two extracts which are both concerned in some way with travel. For questions 1-4, choose the answer (A, B, C or D) which you think fits best according to the text and write it in the boxes provided below as in the example.

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Book Review

The Final Call: In search of the true cost of our holidays by Leo Hickman

Skiing and golf are dangerous activities: you can break limbs playing the one, and bore people talking about the other. But they harbour other, less obvious threats. Both pursuits draw millions of people across the globe every year, sending them to ecologically and environmentally sensitive communities, usually by air. And if you are on the Heathrow approach, as Leo Hickman is, you quickly become aware of just how many aeroplanes that amounts to – about five hundred fly in and out of London's Heathrow every day, the vast majority carrying tourists. And many they are. Huge numbers are involved and yet tourism remains largely unregulated, and for all its inevitable impact on the traditional areas of government – health, education, the economy – control of it mainly rests with Western corporations: hotel groups and tour operators, whose bottom line is always financial.

It's debatable whether this is the ideal way of managing the industry, and Hickman's investigation examines how local communities suffer, or benefit, from being focal points of global tourism. His first stop is the Alps, where, despite the skiing that takes place, the busiest slope is that of aircraft descending into Geneva! It's also the one slope not wearing out. Snow is on the wane, and it isn't difficult to find data to back this assertion up: in one particular Swiss valley, snow levels have been measured daily since 1936. Every year, this archive is studied by a coalition of scientists, and its implications considered; and 'each year the frowns of concern deepen'.

0. What features do skiing and golf share?
- A) They are both a threat to players' physical welfare.
 - B) They both lure massive numbers of tourists into foreign countries.
 - C) They cannot be linked in any sense.
 - D) Leo Hickman plays both with unequal skill.
1. What do we learn about Leo Hickman in the first paragraph?
- A) He is in favour of self-regulation by western corporations.
 - B) His book deals particularly with the effects of sports tourism.
 - C) He has "on the spot" incontestable information.
 - D) His research has been funded by governments in various countries.
2. In the review, Switzerland serves as an example of a country
- A) with a long history of tourism.
 - B) where it is hard to assess the impact of tourism.
 - C) in which detailed records have been kept of tourist numbers.
 - D) where people go for different reasons.

Letter to the Editor

In reference to Tony Burton's views in the August issue about Ewan McGregor and Charley Boorman's latest journey, people undertake adventures for reasons that haven't altered for generations, nor are they likely to change. Some go for vanity, or to seek fame or fortune, or to further humanity's knowledge. Needless to say most do not. Most adventures are born from a love of the Earth, a curiosity to meet new people and a desire to see what's 'out there'. But they are also designed to reveal what's really inside the individual: they want to challenge themselves and learn about themselves and make the most of their life. Unfortunately, such laudable goals don't pay the rent, nor do they cover the cost of today's increasingly expensive expeditions. Therefore, the adventurer tends to look for sponsorship, magazine articles and – if they are particularly talented, lucky or well-connected – perhaps a TV series and book deal in order to fund their expeditions.

Perhaps McGregor and Boorman don't need the money to fund their adventures quite as much as some others, perhaps there are lengthier and more arduous ways to travel the length of Africa than a three-month motorcycle ride with entourage, and perhaps their book sold hundreds of thousands of copies more than most adventure books. But look at it another way: these are two men challenging themselves to their own limits, making the effort to get out and do what most of us only dream about. We shouldn't begrudge them that. But on top of this, the enormous hype and publicity of their rides is raising lots of money and publicity for the charity UNICEF. They are still adventurers, whatever the frills and hype they choose to tack on to their expeditions. Hats off to them both.

3. The writer has chosen to write to the editor because

- A) he agrees that the aims of adventure travellers are changing.
- B) he wants to encourage companies to sponsor adventure travellers.
- C) he thinks that a previous letter was unfair to the travellers mentioned.
- D) he feels that adventure travellers need to start questioning their motives.

4. In the second paragraph, the writer suggests that what he calls 'hype'

- A) makes little difference to the success of the trips themselves.
- B) may be supporting the good intentions of the travellers.
- C) undermines our respect for certain travellers.
- D) is a poor way to gain funding for trips.

SAMPLE READING PAPER 2

TASK 1

You are going to read some book reviews. In which review A-F are the following mentioned? The first is done for you as an example. The reviews may be chosen more than once.

A description of the opening scene.

A story in which someone is unaware of the impact of their action.

A humorous comparison with a real-life situation.

A hint that the author's future writing career will be positive.

A book that would be appreciated by people without much previous knowledge of the subject.

A book which has already won critical acclaim.

A book which includes too much factual detail.

A mention of the profession of the author.

A book that describes someone who was treated unfairly.

A comparison between the main character and another, well-known one.

The style of writing failing to match the subject matter.

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Book Corner

A round-up of the latest fiction and non-fiction from Beth Young.

A Reading a new novelist is a bit like asking a stranger out on a date. You never quite know if this is the start of a beautiful relationship. You check the blurbs, the publicity photograph, and flick through the book to look for the two essentials: entertainment and substance. **Beginner's Greek** by James Collins is certainly big on the latter, weighing in at 400-plus pages. And the quotes on the back cover have the effect of a bunch of friends saying to you, 'Go on, you'll get on brilliantly'. Early indications are that this blind date could lead to a deeper relationship. *Beginner's Greek* is described by The New York Times as a "great big sunny lemon chiffon pie of a novel" about romantic love amongst the American middle classes. It is indeed delicious.

B In Manil Suri's second outing **The Age of Shiva** we have a broad-sweeping, epic novel with an unforgettable heroine so wilful yet flawed that it calls to mind that other famous leading lady, Scarlett O'Hara in *Gone With the Wind*. The story begins at a firework party in Delhi where Meera falls disastrously in love. We follow her journey to Bombay, marriage and obsessive motherhood, with occasional flashbacks to a childhood that was marred by political turmoil. Mathematics professor, Suri, captures the fluidity of the role of women with a beautiful kind of precision.

C Devotees of playwright David Mamet, whose screen work includes *Wag The Dog* and the award-winning *Glengarry Glen Ross* may be less than enamoured of Ira Nadel's new biography, **David Mamet: A Life in the Theatre**. It may seem churlish to question the minutia of incidents that abound in this comprehensive tome, but whilst Nadel is clearly striving for accuracy one feels there ought to have been more sifting, more mining for the gold amongst the biographical trivia. In addition, Nadel's tone is somewhat dry and academic and seems at odds

with the brilliance of David Mamet’s own writing. That said, the book offers a sound introduction to the life and career of the man hailed as one of America’s most outstanding writers.

D Can any Mother help me? is the true story of a desperately lonely mother who, in 1935, appealed to other women through the letters page of a women’s magazine. Writing under a pseudonym, the woman known as Ubique (meaning ‘everywhere’) little realised that she would be the trigger for the launch of a new and private magazine that would last for the next fifty years. The Cooperative Correspondence Club was formed to offer comfort and support to wives, often well-educated women, who craved stimulation beyond the drudgery of family life. Jenna Bailey has done a superb job of organising and editing this compendium, adding her own insightful commentary.

E Subtitled, The Life and Times of Henry Howard, Earl of Surrey, Jessie Child’s debut historical biography, *Henry VIII’s Last Victim*, was the worthy winner of last year’s Elizabeth Longford Prize. Henry Howard’s victim status is owing to the fact that he was the final person to be executed by King Henry VIII, a mere nine days before the king himself expired. Although killed ostensibly for treason, the Earl of Surrey’s only real crime it seems was leading an unsuccessful army campaign in France. Only 29, he was also a distinguished poet with a fine literary voice, a persona which refutes his reputation as the spoilt son of the Duke of Norfolk.

F This is the 25th outing for T. Keneally but he’s lost none of his writing powers. **The Widow and Her Hero** takes real life events during the Second World War as its inspiration and builds a tale of love and intrigue. Grace looks back on her life to recall her courtship with the hero of the title, the handsome Captain Leo Waterhouse. Leo is tragically killed whilst on a secret mission but it is many years before Grace discovers the facts about his death. Keneally made fans galore when *Schindler’s Ark* was published and later made into the award-winning Steven Spielberg film, *Schindler’s List*. *The Widow and Her Hero* will bring him even more fans.

TASK 2

You are going to read an extract from a magazine article. For questions 1-5, choose the answer (A, B, C or D) which you think fits best according to the text and write them in the boxes provided. Item 0 has been done for you as an example.

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- There’s a bump, bump, bump coming from the greenhouse as a little brown shuttlecock bounces against the glass. It turns out to be a wren: an ominous bird, a bird of portent, augury and divination. Is it spelling out some sort of message from a world at the very edges of my imagination? Or is it just a poor bird stuck in a greenhouse?
- 5 Depending on your point of view, both could be true. Wrens have been flitting through the undergrowth of British culture ever since it began. In medieval times, a complicated system of observing the directions in which wrens flew determined the sort of luck the observer would experience. In modern times, the image of the wren remains in pictures and ceramics in many British households. Even though the early beliefs may have been watered down or even forgotten, the wren

- 10 still has a perch in our consciousness and a nest in our affections. A wood without wrens is a sad, impoverished place.

This is almost certainly because there is a rich vein of folklore running through our relationships with many birds which reaches back to a time when people read the world around them differently. Where people are, necessarily, hitched more directly to natural processes for their very survival, they
15 develop an ecological and cultural language through which the significance of other creatures is communicated. This significance is, of course, prone to cultural shifts that cause major image changes for the creatures involved. A good example of this is the red kite. During the early sixteenth century, foreign visitors to London were amazed to see red kites swooping down to take bread from the hands of children. These birds were protected and valued urban scavengers. But it was not long before they
20 began to be seen as vermin, and as a result were soon wiped out in most areas apart from Wales. Gradually red kites began to assume a romantic personality linked to this Celtic stronghold and they have now become totemic birds of British conservation, protected again and reintroduced with a view to helping them regain their original distribution.

Our relationship with other creatures is more than cultural and goes way back to the evolution of
25 human nature. Though the first human birdwatchers may have been acutely observant of bird behaviour because it announced approaching predators, bad weather, and the availability of food, and also offered a supernatural link to the world of their dreams, there is more to it. When we ask why birds are so important to us, we are also asking what it is to be us. Flight, song, freedom – our fascination, envy and emulation of the avian world is surely a measure of our own identity against
30 that of the wildness of nature. Some might dismiss these feelings as vestigial attachments, useful to us in an earlier phase of our evolution, irrelevant now. But, like the appendix and wisdom teeth, they're still very much part of us and losing them is traumatic.

That is probably why, in recent years, birds have become the barometers of environmental change, indicators of ecological quality: the warning bells of environmentalism. Conservationists in Britain
35 cite the endangering of 30 species, a figure that is depressing not only because it spells out the loss of feathered curiosities, but because it is a massive cultural loss too. These birds carry a huge amount of cultural baggage. For example, the skylark, turtle dove and lapwing signify spiritual love, romantic love and magic. Anyone who has read Shelley's poems, Shakespeare's sonnets and Robert Graves's *The White Goddess* will feel more than a tug of remorse at the loss of these once commonplace birds.

40 Yet while the loss of these birds is lamented, the loss of others which don't figure in either literature or folklore is virtually ignored. Folklore is so important. The stories, legends and rhymes which persist through time, with their obscure origins, constant revisions and reinventions, somehow have a greater living bond with their subjects than cold, scientific terms – a bond that is strengthened by the everyday language in which they are understood and communicated. This gives them a power to
45 summon up feelings and attitudes from a consciousness buried under all the stuff of modern life.

Whether we watch wildlife films on TV or birdtables in the backyard, what we're doing and the excitement we get from what we see cannot adequately be captured by scientific reason. Birds are engaging in ways we still find hard to fathom, let alone articulate, and so the stories we tell about them seem like ways of interpreting what birds are telling us.

50 The wren in the greenhouse weaves an intricate knot tying an imaginary thread between the here and now and a deep, distant history, holding the free end in its song and escaping into the future – a riddle that keeps me guessing.

0. In paragraph 2, the writer affirms that the wren

- A) has been given exaggerated importance.
- B) was once used as an aid to navigation.
- C) has lost its significance as society has become less superstitious.
- D) is still firmly established in collective memory.

1. The writer uses the words 'there is more to it' (line 27) to introduce the idea that
 - A) birds enable us to analyse the nature of human existence.
 - B) birds extend our knowledge of evolution.
 - C) bird behaviour accurately predicts danger.
 - D) bird behaviour is surprisingly similar to human behaviour.

2. With the reference to 'the appendix and wisdom teeth' (line 31), the writer is drawing attention to the fact that
 - A) humans and birds have some common anatomical details.
 - B) being separated from deep-rooted emotions can be a painful experience.
 - C) humans cannot explain their biological inheritance.
 - D) bonding with the natural world is as vital as maintaining physical health.

3. In what sense do some birds carry 'a huge amount of cultural baggage'? (lines 36-37)
 - A) They are weighed down with people's false assumptions.
 - B) They are believed to symbolise environmental destruction.
 - C) They figure prominently in literature through the ages.
 - D) Their disappearance will herald the loss of cultural identity.

4. In paragraph 6, the writer draws a comparison between 'cold, scientific terms' (line 43) and
 - A) obscure origins.
 - B) everyday language.
 - C) feelings and attitudes.
 - D) stories, legends and rhymes.

5. The writer feels that the appeal of birds is
 - A) difficult to express or explain.
 - B) heightened by detailed study.
 - C) understandable in a psychological context.
 - D) enhanced by media presentation.

SAMPLE READING PAPER 3

TASK 1

You are going to read two extracts. For questions 1-4, choose the answer (A, B, C or D) which you think fits best according to the text.

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Text 1 Oral History

The growing trend for historians to rely on oral evidence is not without its problems. It is naive to suppose that someone's testimony represents a pure distillation of past experience, for in an interview each party is affected by the other. It is the historian who selects the informant and indicates the area of interest; and even if he or she asks no questions and merely listens, the presence of an outsider affects the atmosphere in which the informant recalls the past and talks about it. The end product is conditioned both by the historian's social position *vis-à-vis* the informant, and by the terms in which he or she has learnt to analyse the past and which may well be communicated to the informant. In other words, historians must accept responsibility for their share in creating new evidence. But the difficulties are far from over when the historian is removed from the scene. For not even the informant is in direct touch with the past. His or her memories may be contaminated by what has been absorbed from other sources (especially the media); they may be overlaid by nostalgia ('times were good then'), or distorted by a sense of grievance about deprivation in childhood, which only took root in later life. To anyone listening, the feelings and attitudes are often what lends conviction to the testimony, yet they may be the emotional residue of later events rather than the period in question.

0. The text implies that

- A) It is increasingly difficult to rely on oral testimony.
- B) Oral evidence is usually misleading due to the informants' naivety.
- C) Those who rely on informants' accounts should be aware of possible inaccuracies.
- D) A historian should not be influenced by what they hear in an interview.

1. The writer thinks that historians who are collecting data from oral sources should

- A) use methods of collecting the data that are demonstrably reliable.
- B) adapt the way they conduct the interview to suit individual informants.
- C) consider the extent to which they determine an informant's recollections.
- D) avoid any bias they have in relation to the historical period being investigated.

2. What does the writer suggest about informants?

- A) They may consciously be trying to please the historian.
- B) Their objectivity is affected by a lack of historical perspective.
- C) They select positive memories to form the basis of their accounts.
- D) Their perceptions of the past are coloured by subsequent experiences.

Text 2 Screenplays

Anyone who knows how to play chess will understand how to write a screenplay for a film. Most chess players stumble from beginning to end. We don't know much, but we know

enough to play. We move without really knowing what's going to happen further on in the game. Maybe we can see one or two moves ahead, and, if we can, we're pleased by our uncanny ability to see even that far ahead. Better than the days when we couldn't see ahead at all – when we were playing blindly.

Over time, as we learned more about playing chess, we made a startling revelation: chess depends more upon long-term strategy than upon short-term tactics. Up till then, we'd been happy with a rather short-sighted approach. Suddenly, we became aware of the big picture. We began to see the game as a whole, not just a series of individual moves. And once we saw the game as a whole, we began to see Patterns emerge in the play. Gambits, they call them. And the patterns have names, such as openings, middle games and end games. In chess, as in screenplay writing, the more often you play, the more aware you become of its complexities.

3. According to the writer, how do inexperienced chess players feel?

- A) Delighted to be able to finish a game.
- B) Encouraged by each improvement.
- C) Amazed by how quickly they learn.
- D) Pleased to be able to play with confidence.

4. The writer compares chess and screenplay writing in order to

- A) explain that we learn both by trial and error.
- B) emphasise the fixed nature of both processes.
- C) suggest that success depends on attention to detail.
- D) demonstrate the importance of having a plan.

Task 2

You are going to read an extract from a novel. Seven paragraphs have been removed from the extract. Gap 0 is already done for you as an example. Choose from the paragraphs A-G the one which fits each of the other gaps (1-6).

The Wrong Country

Uncle chose for them a package holiday at a very reasonable price: a flight from Gatwick Airport, twelve nights in Venice, the fairyland city, in the Pensione Concordia. When Keith and Dawne went together to the travel agency to make the booking, the counter clerk explained that the other members of that particular package were a school group from the south coast, all of them learning Italian. But something went wrong.

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At Gatwick they had handed their tickets to a girl in the yellow-and-red Your-Kind-of-Holiday uniform. She'd addressed them by

name, had checked the details on their tickets and said that that was lovely. An hour later it had surprised them to hear elderly people on the plane talking in North of England accents. Keith said there must have been a cancellation, or possibly the Italian class was on a second plane.

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But the next morning, when it became apparent that they were being offered them for the duration of their holiday, they became alarmed. 'We have the lake, and the water birds,' the receptionist smilingly explained. 'And we may take the steamer to Interlaken. 'An error has been made,' Keith informed the man, keeping

the register of his voice even, for it was essential to be calm. He was aware of his wife's agitated breathing close beside him.

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'Your group is booked twelve nights in the Edelweiss Hotel. To make an alteration now, sir, if you have changed your minds ...'

'We haven't changed our minds. There's been a mistake.'

The receptionist shook his head. He did not know about a mistake.

'The man who made the booking,' Dawne interrupted, 'was bald, with glasses and a moustache.' She gave the name of the travel agency in London.

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Again she gave the name of the travel agency and described the bald-headed counter clerk, mentioning his spectacles and his moustache. Keith interrupted her. 'It seems we got into the wrong group. We reported to the Your-Kind-of-Holiday girl and left it all to her.'

'We should have known when they weren't from Dover,' Dawne contributed. 'We heard them talking about Darlington.'

Keith made an impatient sound. He wished she'd leave the talking to him.

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'Now, what I am endeavouring to say to you good people is that all tickets and labels are naturally similar, the yellow with the two red bands. 'Mrs Franks suddenly laughed. 'So if you simply followed other people with the yellow-and-red label you might imagine you could end up in a wildlife park! But of course, 'she added soothingly, 'that couldn't happen in a million years.'

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'She seems quite busy,' Dawne whispered, 'that woman.' Keith wasn't listening. He tried to go over in his mind every single thing that had occurred: handing the girl the tickets, sitting down to wait, and then the girl leading the way to the plane, and then the pilot's voice welcoming them aboard, and the air hostess with the smooth black hair going round to see that everyone's seat belt was fastened.

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Keith walked out of the reception area and Dawne followed him. On the forecourt of the hotel they didn't say to one another that there was an irony in the catastrophe that had occurred. On their first holiday since their honeymoon they'd landed themselves in a package tour of elderly people when the whole point of the holiday was to escape the needs and demands of the elderly. In his bossy way Uncle had said so himself when they'd tried to persuade him to accompany them.

Paragraphs

A) 'We noticed you at Gatwick,' Keith said. 'We knew you were in charge of things.'

'And I noticed you. I counted you, although I daresay you didn't see me doing that. Now, let me explain to you. There are many places Your-Kind-of-Holiday sends its clients to, many different holidays at different prices. There are, for instance, villa holidays for the adventurous under-thirty-fives. There are treks to Turkey, and treks for singles to the Himalayas.'

B) 'We were meant to be in Venice. In the Pensione Concordia.'

'I do not know the name, sir. This is Switzerland.'

'A coach is to take us on. An official said so on the plane. She was here last night, that woman.'

C) 'Nice to have some young people along,' an elderly man's voice interrupted Keith's thoughts. 'Nottage the name is. 'The old man's wife was with him, both of them looking as if they were in their eighties. They'd slept like logs, she said, best night's sleep they'd had for years, which of course would be due to the lakeside air.

'That's nice,' Dawne said.

D) Either in the travel agency or at the check-in desk, or in some anonymous computer a small calamity was conceived. Dawne and Keith ended up in a hotel called the Edelweiss, in Room 212, somewhere in Switzerland.

E) 'We're not meant to be in Switzerland,' Keith doggedly persisted.

'Well, let's just see, shall we?'

Unexpectedly, Mrs Franks turned and went away, leaving them standing. The receptionist was no longer behind the reception desk. The sound of typing could be heard.

F) 'Some problem, have we?' a woman said, beaming at Keith. She was the stout woman he had referred to as an official. They'd seen her talking to the yellow-and-red girl at Gatwick. On the plane she'd walked up and down the aisle, smiling at people.

'My name is Franks,' she was saying now. 'I'm married to the man with the bad leg.

'Are you in charge, Mrs Franks?' Dawne enquired. 'Only we're in the wrong hotel.'

G) They ordered two drinks, and then two more. 'The coach'll take us on,' a stout woman with spectacles announced when they touched down. 'Keep all together now. 'There'd been no mention of an overnight stop in the brochure, but when the coach drew in at its destination, Keith explained that that was clearly what this was. As they stepped out of the coach it was close on midnight: fatigued and travel-stained, they did not feel like questioning their right to the beds they were offered.

SAMPLE READING PAPER 4

TASK 1

Read the text below and for questions 1-5 choose the answer A, B, C or D which you think fits best according to it.

FADING VOICES

One of the purposes of my trip across my native country was to listen – to hear speech, accent rhythms, overtones and emphasis. For speech is so much more than words and sentences. I did listen everywhere. It seemed to me that regional speech is in the process of disappearing; not gone, but going. Decades of radio and television must have this impact. Communications must destroy localness, by a slow, inevitable process. I can remember a time when I could almost pinpoint a man's place of origin by his speech. That is growing more difficult now and will in some foreseeable future become impossible. It is a rare house or building that is not rigged with the spiky combers of the air. Radio and television speech becomes standardized, perhaps better English than we have ever used. Just as our bread, mixed and baked, packaged and sold without benefit of accident or human frailty, is uniformly good and uniformly tasteless, so will our speech eventually become one speech.

I who love words and the endless possibility of words am saddened by this inevitability. For with local accent will disappear local tempo. The idioms, the figures of speech that make language rich and full of the poetry of place and time must go. And in their place will be a national speech, wrapped and packaged, standard and tasteless. In the many years since I have listened to the land, the change is very great. Travelling is one of the reasons I fell in love again with Montana. The West Coast went back to package English. The Southwest kept a grasp, but a slipping grasp on localness. Of course the deep south holds on to its regional expressions, just as it holds and treasures some other anachronisms, but no region can hold out for long against the highway, the high-tension line and the national television. What I am mourning is perhaps not worth saving but I regret its loss nevertheless.

Even while I protest the assembly-line production of our food, our songs, our language, and eventually our souls, I know that it was a rare home that baked good bread in the old days. Mother's cooking was with rare exceptions poor: that good unpasteurized milk was touched by flies and bits of manure crawling with bacteria. The healthy old-time life was riddled with aches and sudden death from unknown causes. Likewise, that sweet local speech I mourn was the child of illiteracy and ignorance. It is the nature of a man as he grows older, a small bridge in time, to protest against change, particularly change for the better. But it is true that we have exchanged corpulence for starvation, and either one will kill us. We, or at least I, can have no conception of human life in a hundred years or fifty years. Perhaps my greatest wisdom is the knowledge that I do not know. The sad ones are those who waste their energy in trying to hold it back, for they can only feel bitterness in loss and no joy in gain.

1. What did the writer discover during his trip?

- A) Television and radio had destroyed local speech.
- B) He had forgotten what local accents were like
- C) Local accents were starting to sound different from before.
- D) He found it hard to detect differences in speech.

2. What does the writer say about changes in bread and speech?

- A) They have produced a relative improvement in both.
- B) Both have become exactly the same throughout the whole country.
- C) He has noticed them taking place gradually over a long period.
- D) They have been caused by people's desire for progress.

3. According to the writer, the deep south is ...

- A) the only region where everyone uses local speech.
- B) changing in the same way as other regions.
- C) similar in many ways to the Southwest.
- D) a region that likes to remain old-fashioned.

4. What does the writer say about the past?

- A) Life was harder for many people but it was also better in many ways.
- B) Many aspects of the way of life in former times should have been preserved.
- C) Older people tend to cling to the way life was like then.
- D) The disappearance of that way of life has been beneficial in every way.

5. According to the writer, the people who react wrongly to change are

- A) those who gain no benefit from it.
- B) those who want to prevent it .
- C) those who have correctly predicted it.
- D) those who are critical of the past.

1	2	3	4	5

Task 2

Match the paragraphs in this text (1-10) to an idea (A-K) contained in it. There is one idea you will not need.

Crazy about the digital

1) Before he launched the most viral video in internet history, Jason Russell was a half-hearted web presence. His YouTube account was dead, and his Facebook and Twitter pages were a trickle of pictures of his children and gardening updates. The web wasn't made "to keep track of how much people like us", he thought, and when his own tech habits made him feel like "a genius, an addict, or a megalomaniac", he unplugged for a few days.

2) But last March, Russell struggled to turn off anything. He had posted a link to Kony 2012, his deeply personal web documentary about Joseph Kony, the Ugandan warlord. The idea was to use social media to make Kony famous as the first step to stopping his crimes. And it seemed to work: the film hurtles through cyberspace, clocking more than 70m views in less than a week.

3) But something happened to Russell in the process. The same digital tools that supported his mission seemed to tear at his psyche, exposing him to non-stop kudos and criticisms, and ending his arm-length relationship with the new media.

4) He slept for just two hours in the first four days, producing a swirl of bizarre Twitter updates. He posted a link to I Met the Walrus, an animated interview with John Lennon. He posted a picture of his tattoo, “Timshel”, a biblical word about a man’s choice between good and evil. At one point he uploaded a photo of a text message from his mother. At another he compared his life to the movie Inception, “a dream inside a dream”.

5) On the eighth day of his strange, 21st-century vortex, he sent a final tweet — a quote from Martin Luther King — and walked back into the real world. He took off his clothes and went to the corner of a busy junction near his home in San Diego, California where he repeatedly slapped the concrete with both hands and ranted about the devil. This too became a viral video.

6) Afterwards Russell was diagnosed with “reactive psychosis”, a form of temporary insanity. It had nothing to do with drugs or alcohol - his wife, Danica, stressed – and everything to do with the machine that kept Russell connected even as he was breaking apart.

7) “Though new to us”, Danica wrote on her blog, “doctors say this is a common experience”, given Russell’s sudden transition from relative anonymity to worldwide attention. Four months later, Russell is out of hospital but still recovering. His wife took a “month of silence” on Twitter. Russell’s media accounts remain dark.

8) Questions about the internet's deleterious effects on the mind are at least as old as hyperlinks. But the idea that a new technology might influence how we think and feel — let alone contribute to a crack-up such as Russell's — was considered silly and naïve. Instead, the internet was seen as just another medium, a delivery system, not a diabolical machine. It made people happier and more productive. And where was the proof otherwise?

9) Now, however, the proof is starting to pile up. The first good, peer-reviewed research is emerging, and the picture is much gloomier than the web utopians have allowed. The current incarnation of the internet — portable, social and all-pervasive — may be making us not just dumber or lonelier but more depressed and anxious, prone to obsessive-compulsive and attention-deficit disorders, even outright psychotic.

10) What do we do about it? Some would say nothing, since even the best research is tangled in the conundrum of what comes first. Does the medium break normal people with its unrelenting presence, endless distractions, and threat of public ridicule for mistakes? In a way it does not matter whether our digital intensity is causing mental illness. Since our relationship with the internet began, we have tended to accept it, without much thought about how we want it to be or what we want to avoid. Those days of complacency should end.

- A) A deluge of mixed reactions
- B) A physical disease results from abuse
- C) The opposite of a narcissist
- D) A new approach seems imperative
- E) An overdose led to rehab
- F) A successful bid to do good
- G) Evidence points to the worst
- H) Russell gets into hectic online activity
- I) A public display of insanity
- J) Hooked on a virtual drug
- K) Information Technology is accepted with

[illegible]